Modern Drama

Published four times a year (March, June, September and December issues) under the auspices of the Graduate Centre for Study of Drama, University of Toronto. Subscription price $15.00 per year; $10.00 for individuals. Back issues $4.00 per issue, $15.00 per 4 issue volume. Payment accepted in Canadian or U.S. dollars. Please prepay new subscriptions.

Editor
FREDERICK J. MARKER

Associate Editors
ALEXANDER LEGGATT LISE-LONE MARKER LAURE RIÈSE

Editorial Board

A. C. EDWARDS
University of Kansas
Honorary Editor

CLIFFORD LEECH
University of Toronto
Chairman of the Board

WILLIAM A. ARMSTRONG
University of London

NORTHROP FRYE
University of Toronto

MICHAEL BOOTH
University of Guelph

WALTER MESERVE
Indiana University

RUBY COHN
University of California (Davis)

BRIAN PARKER
University of Toronto

ROBERTSON DAVIES
University of Toronto

ANN SADDLEMYER
University of Toronto

Subscriptions, remittances, and business communications should be addressed to the publisher: A. M. Hakkert Ltd., 554 Spadina Crescent, Toronto M5S 2J9, Ontario Canada. Submitted articles and books for review should be sent to the Editor: Frederick J. Marker, Graduate Centre for Study of Drama, Massey College, University of Toronto, Toronto M5S 2E1, Ontario, Canada. Articles should normally not exceed 4,000 words. Book reviews should be limited to 500 words.

Table of Contents
Volume XVIII, 1975

The Action and Its Significance: Arthur Miller's Struggle with Dramatic Form	ORM ÖVERLAND	1
All My Sons and the Larger Context	BARRY GROSS	15
Arthur Miller's *Incident at Vichy*: A Sartrean Interpretation	LAWRENCE D. LOWENTHAL	29
Being and Perception: Beckett's *Film*	VINCENT J. MURPHY	43
Dada, Surrealism, and the Genesis of *Not I*	ENOCH BRATER	49
"To Make a Short Beckett piece"	MERRIE LONDON	60
Modern Drama Studies: An Annual Bibliography	CHARLES A. CARPENTER	61
A Calendar for the Production and Reception of *Cathleen Ni Houlihan*	ANTONY COLEMAN	127
Singular Voices: Monologue and Monodrama in the Plays of W.B. Yeats	ANDREW PARKIN	141
Biblical Myth Shavianized	SUSAN C. STONE	153
An Giall and *The Hostage* Compared	RICHARD WALL	165
Peter Terson's Vale of Evesham	GILLETTE ELVGREN JR.	173
The Aggressive "Theatrum Mundi" of Edward Bond: *Narrow Road to the Deep North*	ADOLF K.H. BARTH	189

Exploiting Art: The Pictures in Bernard Shaw's Plays — STANLEY WEINTRAUB — 215

Individual and Society in the Early Plays of John Arden — PAUL W. DAY — 239

Beckett's *Play*: The Circular Line of Existence — SHOSHANA AVIGAL — 251

Madness in the Plays of Eugene O'Neill — ARTHUR H. NETHERCOT — 259

L'Anti-Théâtre, ou L'Excommunication de Théramène — CLAUDE AVELINE — 281

Spherical Tragedies and Comedies with Corpses: Witkacian Tragicomedy — BERNARD F. DUKORE — 291

The Games Dürrenmatt Plays — GABRIELE SCOTT ROBINSON — 325

Remobilization from the Left in Peter Weiss' *Viet Nam Discourse* — THOMAS A. KAMLA — 337

Possibility and Form in Max Frisch's *Biography: A Game* — PETER RUPPERT — 349

Physical Imagery in the Works of Griselda Gambaro — SANDRA MESSINGER CYPESS — 357

Three Sisters, Time, and the Audience — WILLIAM BABULA — 365

Beyond Absurdity: Albee's Awareness of Audience in *Tiny Alice* — RICHARD M. COE — 371

Rehearsal as Critical Method: Pinter's *Old Times* — LAWRENCE I. EILENBERG — 385

Books Reviewed in Volume XVIII

L'Esthétique de la Cruauté, by Franco Tonelli (Bettina L. Knapp) 117

Bertold Brecht Arbeitsjournal, by Werner Hecht (John Fuegi) 118

Victorian Stage Pulpiteer: George Bernard Shaw's Crusade, by Alan P. Barr (J. Percy Smith) 121

Bernard Shaw, Playwright: Aspects of Shavian Drama, by Bernard F. Dukore (Robertson Davies) 122

The Iceman, The Arsonist, and the Troubled Agent: Tragedy and Melodrama on the Modern Stage, by Robert B. Heilman (Ann P. Messenger) 123
Theater in der Zeitenwende: Zur Geschichte des Dramas und des Schauspieltheaters in der Deutschen Demokratischen Republik 1945-1968, ed. Werner Mittenzwei *et. al.* (John Fuegi) 125
The Three Masks of American Tragedy, by Dan Vogel (Mark W. Estrin) 201
Three Hundred Years of American Drama and Theater: From Ye Bear and Ye Cubb *to* Hair, by Garff B. Wilson (Joseph Donohue) 203
The Political Stage, by Malcolm Goldstein (Stephen Greco) 204
Saint Joan *Fifty Years After: 1923/4 - 1973/4*, ed. Stanley Weintraub (B.F. Dukore) 205
Bernard Shaw and the Art of Drama, by Charles A. Berst (B.F. Dukore) 205
The Marriage of Contraries: Bernard Shaw's Middle Plays, by J.L. Wisenthal (B.F. Dukore) 205
The Collected Letters of Sir Arthur Pinero, ed. J.P. Wearing (Walter Lazenby) 210
Ensavos Sobre el Teatro Moderno, by José Ramón Cortina (Erminio G. Neglia) 212
The Major Works of Brendan Behan, by Peter René Gerdes (Richard Wall) 213
English Drama 1900 - 1930: The Beginnings of the Modern Period, by Allardyce Nicoll (Robertson Davies) 317
Le Théatre de Dérision, by Emmanuel Jacquart (Ruby Cohn) 393
Six Dramatists in Search of a Language: Studies in Dramatic Language, by Andrew K. Kennedy (J.L. Styan) 394
Back to Beckett, by Ruby Cohn (Vincent J. Murphy) 395
Arthur Adamov, by John H. Reilly (Margaret Dietemann) 397
Toward a Modern Theatre: Kishido Kunio, by J. Thomas Rimer (Frank Hoff) 398
Ismael i Öknen: Strindberg som Mystiker, by Göran Stockenström (Harry Lane) 399
The Illusion: An Essay on Politics, Theatre and the Novel, by David Caute (Edward M. Berckman) 401
Plays, Politics, and Polemics, by Catharine Hughes (Edward M. Berckman) 401
People's Theatre in Amerika, by Karen Malpede Taylor (Edward M. Berckman) 403
Guerilla Theater: Scenarios for Revolution, by John Weisman (Edward M. Berckman) 403
Three Works by the Open Theater, ed. Karen Malpede (Eileen Blumenthal) 404
The Pirandellian Mode in Spanish Literature, by Wilma Newberry (Patricia W. O'Connor) 407
British Theatre 1950 - 1970, by Arnold P. Hinchcliffe (Malcolm Page) 409
Drama in Britain 1964 - 1973, by J.W. Lambert (Malcolm Page) 409
E.G. & E.G.O.: Emma Goldman and The Iceman Cometh, by Winifred Fraser (Walter J. Meserve) 411